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ABSTRACT

Techniques and characteristics of effective management in the arts are briefly outlined. The successful arts manager is identified as an integrator, or one who takes initiative and leadership, seeks status, has social poise, and prefers more flexible ways of acting. The role of the arts administrator includes planning; selecting and coordinating staff; managing procurement; controlling budgets; managing human resources; promoting open communication; and assuring organizational accountability. A proactive rather than reactive manager serves as a catalyst to promote the work of the artist. Charts and forms include a continuum of leadership behavior from manager-centered to subordinate-centered, prototypes of working characteristics of people, and a form to evaluate persuasive abilities. (KC)

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ARTS ADMINISTRATION

SCRIPT FROM A PRESENTATION DELIVERED

PHOENIX, ARIZONA

FEBRUARY 1982

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DR. LORENZO A. TRUJILLO

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Arts Management

Dr. Lorenzo A. Trujillo
Phoenix, Arizona

> "Aeschylus and Plato are remembered today long after the triumphs of imperial Athens are gone. Dante has outlived the ambitions of 13th Century Florence. Goethe stands serenely above the politics of Germany and I am certain that when the dust of centuries has blown over our cities, we too will be remembered, not for our victories or defeats in war or politics, but for our contributions to the human spirit." -- John F. Kennedy

The human spirit - what is the human spirit? Obviously, President Kennedy felt it to be the highest level of altruism to which man strives. Artists, by the very nature of our work, live to the glory of the fulfillment of the human spirit. But obviously, a bowl full of human spirit for breakfast will not fill your stomach nor pay the rent.

Good morning, I am here today to address the disciplines of arts management and fund raising. In the time block of ninety minutes, I am sure that I will only be able to present to you an overview of these two distinct fields. Although distinct, they are more often than not highly interrelated. That is, most arts administrators find they are in the business of fundraising. Therefore, both topics will be sequentially addressed.

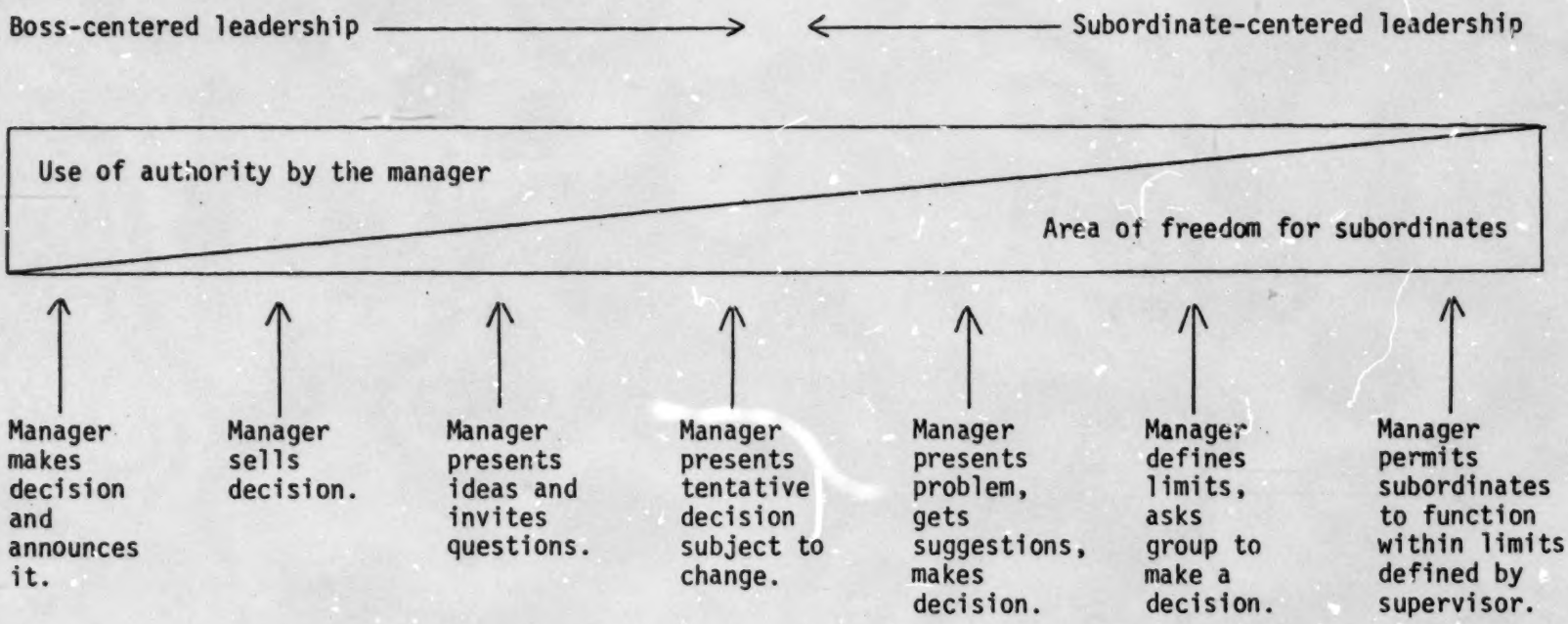
Arts Management

Often I am asked to discuss problems of arts management. Corporate business leaders wonder how arts management differs from business management. The answer is it should not differ. Business is business. Granted the philosophical "fin cumplis" may be diametrically opposed, but the basics remain the same.

According to Tannenbaum and Schmidt (1973), a continuum of leadership behavior exists in management styles.

Tannenbaum, Robert, and Schmidt, Warren H., "How to Choose a Leadership Pattern", Harvard Business Review, Vol. 51, Number 3, May-June, 1973, p. 3.

Continuum of Leadership Behavior

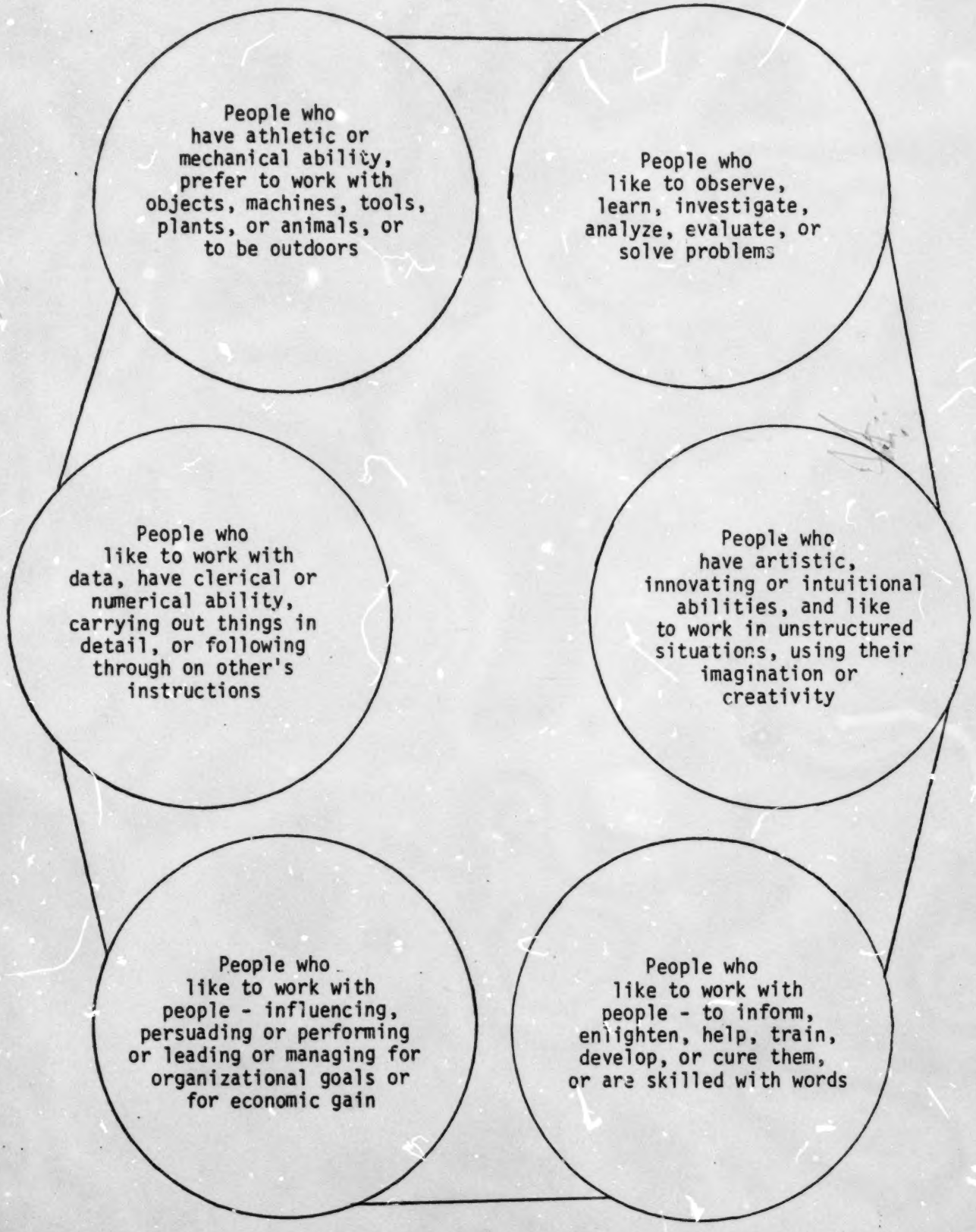

Boss-centered leadership
Subordinate-centered leadership
Use of authority by the manager
Area of freedom for subordinates
Manager makes decision and announces it.
Manager sells decision.
Manager presents ideas and invites questions.
Manager presents tentative decision subject to change.
Manager presents problem, gets suggestions, makes decision.
Manager defines limits, asks group to make a decision.
Manager permits subordinates to function within limits defined by supervisor.

Tannenbaum, Robert, and Schmidt, Warren H., "How to Choose a Leadership Pattern", Harvard Business Review, Vol. 51, Number 3, May-June, 1973, p. 3.

Take a moment and through self-analysis decide where you or your manager falls on the continuum of leadership behavior.

This is a crucial area that more often than not causes many first-time managers some serious problems. To fully function in any extreme and/or to not be flexible to a particular situation is a sure formula for failure. The progressive manager must be flexible and aware of the person(s) that s/he is working with. Some individuals require a greater degree of supervision, while others demand less direction and more freedom.

In a recent article in "Success" Magazine, Richard N. Bolles, author of What Color is Your Parachute?, divides people into six cluster prototypes. They are:


People who have athletic or mechanical ability, prefer to work with objects, machines, tools, plants, or animals, or to be outdoors
People who like to observe, learn, investigate, analyze, evaluate, or solve problems
People who like to work with data, have clerical or numerical ability, carrying out things in detail, or following through on other's instructions
People who have artistic, innovating or intuitional abilities, and like to work in unstructured situations, using their imagination or creativity
People who like to work with people - influencing, persuading or performing or leading or managing for organizational goals or for economic gain
People who like to work with people - to inform, enlighten, help, train, develop, or cure them, or are skilled with words

Bolles, Richard N., "Your Career...", Success, March, 1982, Boulder, Colorado,

Each person is different and difference requires flexibility in management style.

Lawrence and Lorsch (1967) in the Harvard Business Review identify the successful manager as an integrator. In their study, they identified specific motives and styles of successful managers' personality styles.

Motivational needs were divided into three categories:

a. affiliation need

b. achievement need

c. power need

Effective integrators tended to be more concerned about the feelings of their associates. They were more willing to become involved in situations that promoted group interaction and they tried to stimulate friendly working relationships. Achievement needs of effective integrators were not what one would assume. As a group, they were less concerned with a need for achievement than others. This was possibly attributed to the fact that they often play a mediating and collaborating role as compared to a competitive conflict role. The need for power seemed to exist for both the groups studied and there was not a measurable difference between the effective integrators and the less effective integrators.

Preferred styles of effective integrators were divided into four categories (Lawrence and Lorsch, 1967):

> "Effective integrators prefer to take significantly more initiative and leadership; they are aggressive, confident, persuasive, and verbally fluent. In contrast, less effective integrators are retiring, inhibited, and silent, and they avoid situations that involve tension and decisions.
>
> Effective integrators seek status to a greater extent; they are ambitious, active, forceful, effective in communication, and have personal scope and breadth of interests. Less effective integrators are restricted in outlook and interests, and are uneasy and awkward in new or unfamiliar situations.

Effective integrators have signif cantly more social poise; they are more clever, enthusiastic, imaginative, spontaneous, and talkative. Less effective integrators are more deliberate, moderate, and patient.

Effective integrators prefer more flexible ways of acting; they are adventurous, humorous, and assertive. Less effective integrators are more guarded, methodical, and rigid."

The trend in today's management circles is one of integrating and motivating. The past is represented by the "Boss Syndrome." The Feminist Movement, Civil Rights, Equal Employment Opportunity, Fair Labor Practices, and more have all brought those days to a halt. Therefore, the successful manager must seek to integrate in order to promote the longivity and progress of the organization.

Evaluate your own level of persuasiveness or credibility. Circle the word in each line item that best describes how you evaluate yourself in that area. Then note the appropriate level of your evaluation.

Lawrence, Paul R., and Lorsch, Jay W., "New Management Job: The Integrator", Harvard Business Review, Vol. 45, Number 6, November-December, 1967, p. 142.

Evaluate Your Own Persuasiveness (Credibility)

Step 1 - Evaluate yourself by circling one word in each line item.

1.	Amateur _____	Professional _____
2.	Insincere _____	Straightforward _____
3.	Good communication skills _____	Poor communication skills _____
4.	Halting presentation _____	Smooth presentation _____
5.	Uninspiring _____	Inspiring _____
6.	Inconsistent _____	Consistent _____
7.	Unbelievable _____	Trustworthy _____
8.	Avoids questions/ defensive _____	Handles questions/deals with criticism _____
9.	Creates conflict _____	Builds agreement _____
10.	Cold _____	Warm _____
11.	Know-it-all _____	Humble _____
12.	No visuals _____	Uses visuals well _____

Step 2 - Note the appropriate level of your evaluation by writing a level as indicated below after each circled word.

Level Indicator

Low Fair Average Good High

Based on your self evaluation, you can determine where and how growth and development may be in order. This exercise may be well worthwhile for your total organization's staff to promote discussion at your next meeting. The categorical areas relate to all levels of management, as well as staff.

What is being discussed is the role of the arts manager. Some managers feel their role is to:

1. worry
2. attend meetings
3. review reports
4. pray that everybody behaves and doesn't cause any waves
5. develop 'explanations' for not meeting timelines, schedules, or generating and maintaining sufficient and accountable funds

Contrary to popular belief, these are not the functions of the arts administrator. The qualified quality manager will:

1. plan and schedule
2. select, assign, and coordinate staff
3. manage operational procurement
4. control budgets
5. effectively manage human resources
6. promote open communication
7. assure organizational accountability

These are very basic factors that we must address in arts management. The on-the-back-of-an-envelope, gut feel, instinct, ear-to-the-ground methods of management are not valid in the highly competitive market of the 80's.

There are two styles of management--proactive and reactive. The prevailing style, especially among new managers tends to be reactive. Reactive management is typified by:

- constantly changing priorities
- delayed decisions
- changing target dates
- resistance to setting concrete dates
- hard to articulate problems (because there are so many)
- tendency to look for quick cures:
    (1) more money
    (2) more staff
    (3) new programs
    (4) find someone else to blame
    (5) manager is overwhelmed

The opposite is true of the proactive manager. The proactive manager is the integrator who will serve as a catalyst to promote the work of the artist who can truly contribute to the human spirit.

In conclusion to this first half of my presentation, arts managers and artists often ask what is success? An anonymous source once defined success as follows:

> "To laugh often and love much;
> To win the respect of intelligent persons and the affection of children;
> To earn the approval of honest critics and endure the betrayal of false friends;
> To appreciate beauty;
> To find the best in others;
> To give of one's self without the slightest thought of return;
> To have accomplished a task, whether by a healthy child, a rescued soul, a garden patch or a redeemed social condition;
> To have played and laughed with enthusiasm and sung with exaltation;
> To know that even one life has breathed easier because you have lived;
> This is to have succeeded."
>
> --Anonymous